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PLANNING THE ART ROOM.
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FACILITIES FOR CARRYING OUT AN ART PROGRAM MUST BE DESIGNED TO MEET THE NEEDS OF STUDENTS IN SCHOOL AND THOSE ENROLLED IN ADULT PROGRAMS. PROVISIONS MUST BE INCLUDED FOR PAINTING AND DRAWING, THE GRAPHIC ARTS, GENERAL CRAFTS, MODELING, SCHULPTURING, PHOTOGRAPHY, SERIGRAPHY, AND MECHANICAL DRAWING. WORK CENTERS AND TRAFFIC FLOW NEED CAREFUL CONSIDERATION, AND STORAGE AND DISPLAY AREAS SHOULD BE PROVIDED IN ADEQUATE QUANTITIES. SPECIAL PROVISIONS FOR ELECTRICITY, GAS, AND WATER MUST BE MADE. OF PRIME IMPORTANCE IS INCLUSION OF FEATURES WHICH WILL ENSURE FIRE SAFETY. SEVERAL DRAWINGS OF FLOORPLANS ARE INCLUDED IN THE PUBLICATION. (RH)

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planning the ART ROOM

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INTRODUCTION

Planning the Art Room is one of a series of publications designed to improve the planning of specific areas in the school plant. It is hoped that it will be helpful to architects, school officials, art teachers and local citizens' planning committees in the preparation of plans for new buildings and in the improvement of facilities for art education in existing buildings.

The manuscript was prepared cooperatively by Vincent J. Popolizio, Supervisor of Art Education, and Basil L. Hick of the Division of Educational Facilities Planning, with the aid of Raymond Henry, Art Supervisor for the city of Troy.

William B. Haessig, Director
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planning the ART ROOM

For Secondary Schools

PROGRAM

This booklet outlines the facilities recommended for carrying out the art program in the schools of New York State. Today's art program is designed to meet the needs of all the students in the school and to serve the people of the community in an adult education program. It is planned to meet a range of interests, to help develop individual initiative and creativity, to promote the development of ideas, to give the individual experience in planning and carrying out projects, and to encourage greater self-reliance. A wide range of activities is provided. In the modern class several of these activities may be going on at the same time, some involving individual work and others calling for group effort.

Many activities will be carried on in the art room. Drawing and painting in various mediums are only a part of the program. In addition to these, a well-planned room must provide facilities for (1) graphic arts, which includes block printing, etching, and lithographing; (2) such general crafts as book-binding, ceramics, metal crafts, and weaving; (3) modeling; and (4) sculpturing. Photography, serigraphy, and mechanical drawing also are done in the art room.

General Considerations

For such a variety of experiences, adequate room and equipment are essential. A variety of equipment and supplies, and adequate storage facilities should be provided. Work centers and equipment should be carefully planned with appropriate traffic lines between them. It is imperative that adequate display areas be provided in the art room for two and three-dimensional artwork.

In planning the art room, special provision should be made for mobility and flexibility in the use of equipment in and out of the room, and for making a variety of materials available quickly and systematically.

This room should be designed to accommodate approximately 25 pupils at the junior high level. Such a room would accommodate 20 students at the senior high level. This difference in class size is due to the nature of the projects required in the curriculum. The number of art rooms in each building will depend upon the total pupil enrollment and the community.

Special attention should be given to the overall design of the junior and senior high art rooms. The program of study includes a broad diversity of art media and experiences. A balance in curriculum is essential for all students. The units of instruction will place emphasis on three-dimensional design and craft work. Art appreciation will be introduced in the senior high curriculum, along with a survey of all major art areas and mediums.

In New York State, art is required for all students in grades 7 and 8. Thus, class size on the average will be much larger than in senior high, where art is on an elective basis. Special attention should be given to adequate storage areas in the art room for equipment and available materials, with sufficient space for student projects.

A location on the first floor is desirable so that displays can provide visual education to all, so that materials and supplies for the department can be easily handled, and so that outdoor activities of sketching, painting, modeling, and construction can be done more easily. However, if upper floors are used, the architect should arrange the art rooms in that part of the building providing the best view of the surrounding area. The view from an art room is a continuous source of inspiration for creative thinking.

The possibility of coordinating some of the activities of the art, home economics, and industrial arts departments may make it desirable to locate these three areas together. These three departments may readily comprise a unit for adult activities when the rest of the school is closed.

Two criteria should determine the selection of color for art rooms: illumination and aesthetic appeal. The art instructor's judgment in this matter should be considered. Intense colors are to be avoided. Neutral backgrounds are especially important in exhibit areas.

The floors should be in subdued tones of durable, easy-to-maintain material.

Large sections of wall not covered by cabinets or tool panels provide surfaces for work and displays. Doors of wall cabinets can be covered with tackboard or corkboard for additional display surfaces.

A chalkboard approximately six feet in length is sufficient for an art room.

The room should be acoustically treated to reduce the noise of crafts and to minimize the interference of one group with another as the class carries on varied activities.

General lighting should be planned so that shadows are reduced to a minimum in all parts of the room. Lighting approximating the color of daylight will permit accuracy of color work, regardless of changing outdoor conditions. Additional illumination should be provided for adequate lighting of special equipment. A north orientation is preferred.

Outlets for 110-volt electrical service, spaced 6 to 8 feet apart over work areas around the room, and duplex outlets on other walls at about a 40-inch height are necessary to provide for such equipment as airbrush, small power tools, spotlights, and miniature stage equipment. A kiln with a firing chamber of about 1,000 cubic inches, with thermostatic control, should be provided. This will require 220 volts.

Two water-tight 110-volt service outlet boxes installed flush with the floor on a center line of the room would permit use of equipment in the central area without utilizing dangerous extension cords.

Permanently installed electric power equipment, and especially kilns, should be on separate lines controlled by individually locked switches, or from a central pilot light switch panel equipped with a door that can be locked. For fire safety, all electrical units should display a conspicuous pilot light when in use.

Gas outlets for jewelry blow torches are needed every 30 inches along the craft bench. This is not necessary if portable propane torches are used. An outlet for a compressed air torch, to be used in a remote section of the room, is suggested for larger soldering and annealing work. This area should have a table top of asbestos and an 18" high apron against the wall as a safety measure.

Hot and cold water are necessary for painting, papier-mâché, clay and plaster work, and general clean-up. Acid-resistant type sinks with four or more mixing spouts should be provided, so that several pupils can work or wash at one time. (Refer to floor plans for recommended locations.) These sinks should be placed so that they are easily accessible from all parts of the room and a minimum of traffic is required past work areas where power tools or other special equipment are in use.

Sinks projecting into the room at right angles to the wall will permit pupils to work on two and three sides. The adjoining wall area should be tiled or have other waterproof surfaces. Sinks and fixtures should permit washing of items up to 15 inches tall. Sinks should be equipped with clay and grease traps to prevent injurious material from clogging drain pipes. Whenever possible, separate water outlets

should be provided for a clay work area. Sinks on opposite ends of the art room, as shown in the sketches, have proven very practical. Such an arrangement will allow two groups of students to work independently and thus shorten cleanup time.

Storage

The kind of tool storage provision needed depends on the general plan and use of the art room or rooms. Where areas of a room are laid out with permanent installations for craft work or clay work, the special tools for each area should be on movable or permanent wall panels adjoining the work space. Portable tool panels are recommended for flexibility in using sets of tools in different parts of the room and for easy transportation to other rooms.

Panels are ¾-inch minimum thickness plywood, approximately 18 inches by 24 inches, on which are mounted tools necessary for one to four pupils to carry on such activities as clay work, linoleum block printing, or stenciling. The boards can be stored like drawing boards, in a grooved cabinet, and can be carried, when needed, to the area where the individual or group is to work.

On such boards there is a marked place for the various items. Selected colors on the tool panel identify parts of a set. Instructions for use and care of the materials and tools can be lettered or fastened to each board. Panels may be transported to other rooms on art carts with grooved racks.

In designing cabinets, some table height units should be planned so they can be wheeled as complete work units for clay, papier-mâché, block printing, plastic constructions, painting or carving into any part of the room or into other rooms. They may be stored singly against walls in the same way as permanent cabinets, or grouped more closely to increase floor space.

Space should be provided within the art room for the storage of partially completed projects. Some projects will be dry, but many, such as clay, plaster of paris, papier-mâché, finger painting, block printing, and oil painting, will be wet. The storage area must, therefore, be so provided as to insure that dampness will not rust or warp shelves, tables, or counters, and be well ventilated, so that work containing drying oils will not create spontaneous combustion.

Grooved racks, into which masonite or aluminum trays containing wet work may slide, are suggested. Such an arrangement makes it possible for pupils to have a portable waterproof base on which to work, and to transport and store their work, with a minimum possible damage to it and the work of others. The grooved arrangement of the rack makes possible space adjustments to accommodate objects of varying heights without wasting space between shelves, and provides maximum use of storage space.

Open racks at the top of shelving or cabinets permit vertical stor-

age and drying of oil paintings of various sizes. These racks also provide for storage of unfinished charcoal drawings and other art work which would smudge if not sprayed with a fixative.

Individually locked drawers or units of compartment lockers should be provided for storage of jewelry, leathercraft, and other expensive work and tools.

Storeroom and Photo Room

A separate room directly adjacent to each art room should be provided for bulk storage of supplies and materials for a semester or an entire school year. A minimum space of approximately 125 square feet is recommended for this area. Careful attention should be given to the room dimensions so that maximum space is available for storage, and a minimum for circulation. Adequate shelving and cabinets should be provided to accommodate standard ream sizes of packaged paper, poster and illustration boards, and all necessary craft materials and stock.

A photo room with access directly from the school corridor should be available for the art program. All necessary facilities should be provided for the storage of photo materials and supplies, and for processing of films and prints. It will, of necessity, become a "darkroom" and should therefore be properly protected by a warning light at room entrances when in use as a darkroom. Some of the major equipment necessary in this room includes: a sink, film and print processing trays, drying areas, an enlarger, a photo printer, and a good paper cutter. Whenever practical, a case should be provided in the adjacent hall for displaying photographs.

Mechanical Drawing

This is an important aspect of the curriculum of the Art Department, and becomes especially important in highly industrial areas. Facilities for this work must be provided in every art room and storeroom.

Art desks are adequate for mechanical drawing, provided that the main working area of the desk can be tilted to the desired angle.

While instruments should be the personal property of the students, drawing boards and T-squares should be furnished and adequate storage provided. A cabinet which provides horizontal slots, one above the other, is a very satisfactory arrangement for the storage of boards and T-squares.

The facilities and equipment in the art room must be adaptable to drafting courses, and some additional storage places must be provided for teaching aids.

Separate Mechanical Drawing Room

When community needs make four or more periods of Mechanical Drawing necessary, a separate room, with a minimum area of about 800 square feet, should be provided.

High tables and stools are best for practical courses geared to industry. Cabinets and drawers in the room must be designed to accommodate quantities of large and small drawing papers, space for models and special equipment, and individual compartments for the drawing boards and equipment of each individual student. A large paper cutter and drafting room pencil sharpeners must be provided. Bulletin boards and chalkboards are essential, and a supply of machine parts, wood joints, and other models must be available.

Storage space designed to provide for all necessary supplies, models, and equipment must be planned. Facilities for duplicating plates or other work may be desired. In all instances, the program requirements should be the deciding factor.

FIRE SAFETY

In addition to the electrical hazards previously discussed, there are other conditions which make fire safety a major consideration in the art department.

Oil painting creates a very serious hazard. The storage of tubes and cans of paint and thinner, with other cleaning fluids, should be in metal storage cupboards.

Oil rags constitute a prime fire risk and should never be carelessly left in a room. If the temperature and atmosphere are just right, paint or oil-saturated rags can create a fire by spontaneous combustion. Therefore, a self-closing metal container must be provided for disposal and storage of any such rags, and must be carefully emptied separate from waste paper.

Paper storage and paper scraps should be kept in an orderly fashion since good housekeeping is essential in fire prevention. The art teachers should be impressed with the fact that, "Order is the first law of design."

Areas which are concerned with kilns and other related activities should be insulated by asbestos covering on all sides.

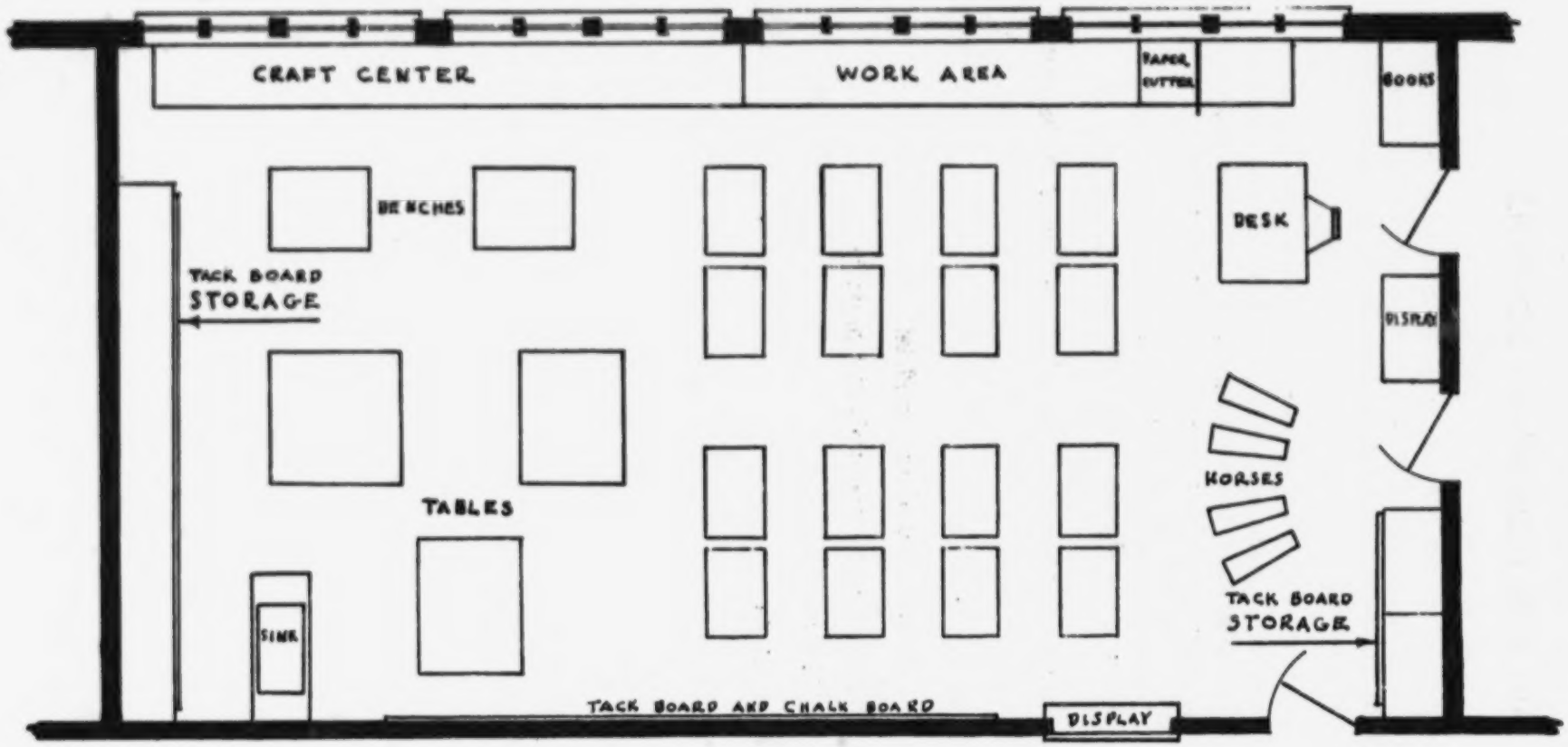
ART FOR ELEMENTARY SCHOOLS

The elementary school art program may be centered in one of two places—in the regular classroom, or in a room especially designed for these activities. The educational justification for either location must be made by the district.

The art specialists and the classroom teachers should accept the challenge of integrating many art experiences with regular classroom instruction in social studies, the language arts, and other phases of the curriculum, regardless of how the art program is housed.

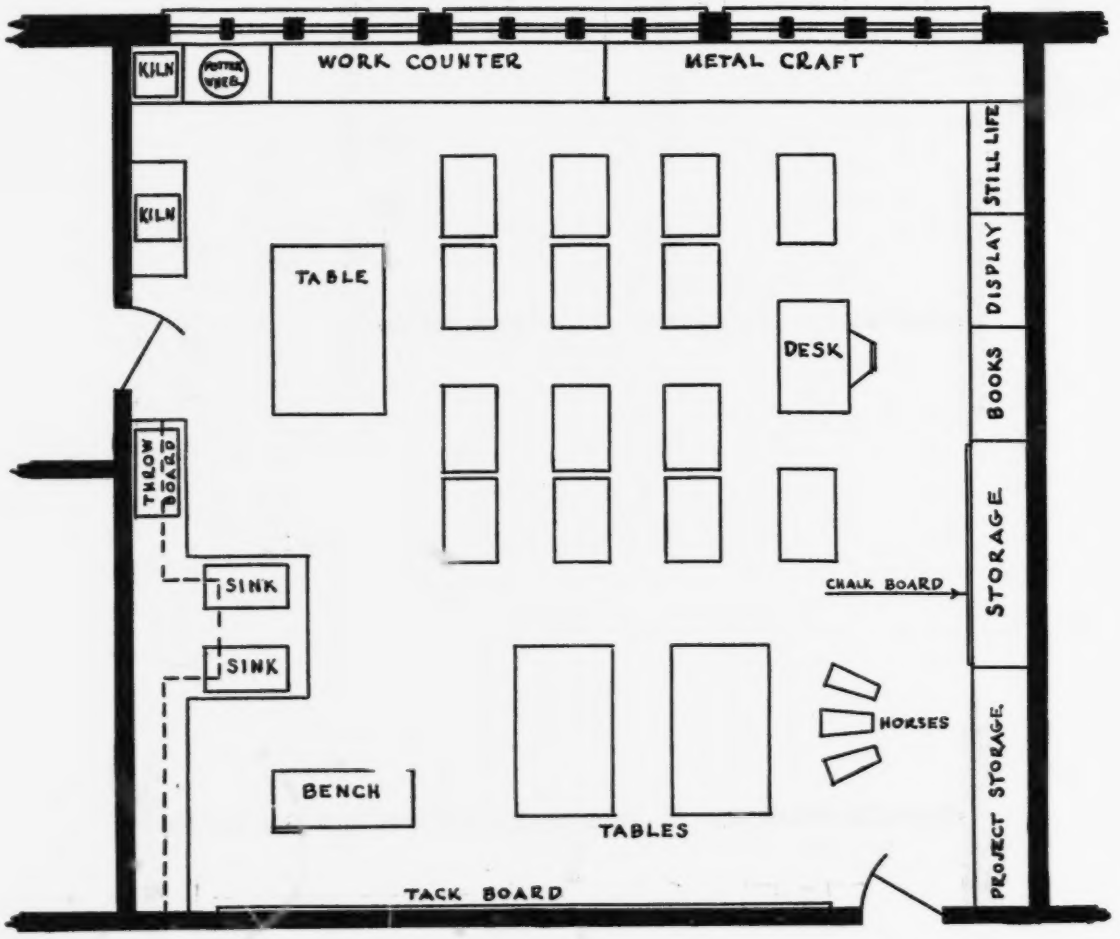
When considering the special needs of an elementary school art room, the following items should stand foremost:

1. The program and number of students to be housed in the room
2. The size of the room
3. The finishes of the room
4. The lighting, both natural and artificial
5. Specialized storage for materials and projects
6. Wash-up facilities
7. Electrical outlets



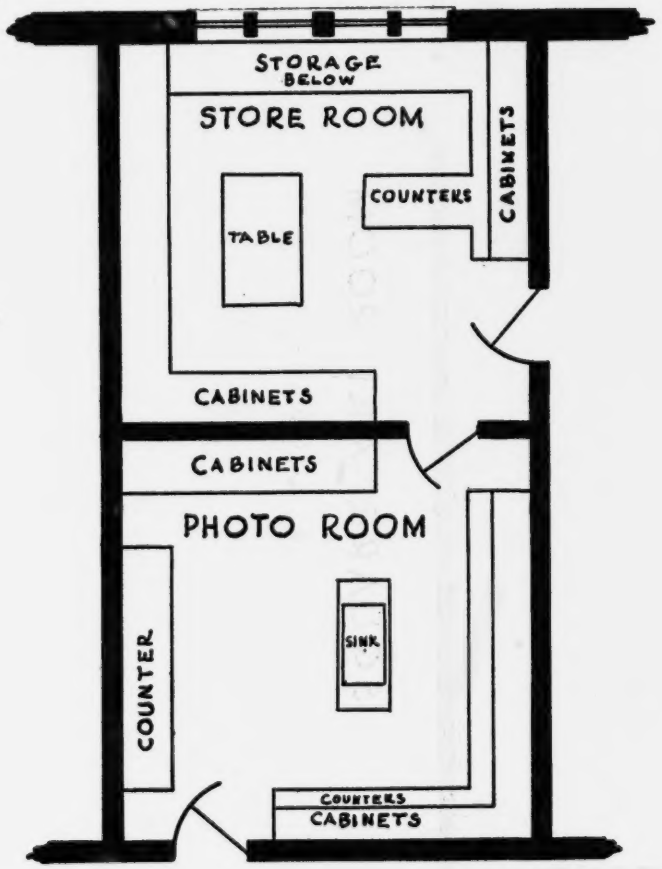
RECTANGULAR ART ROOM

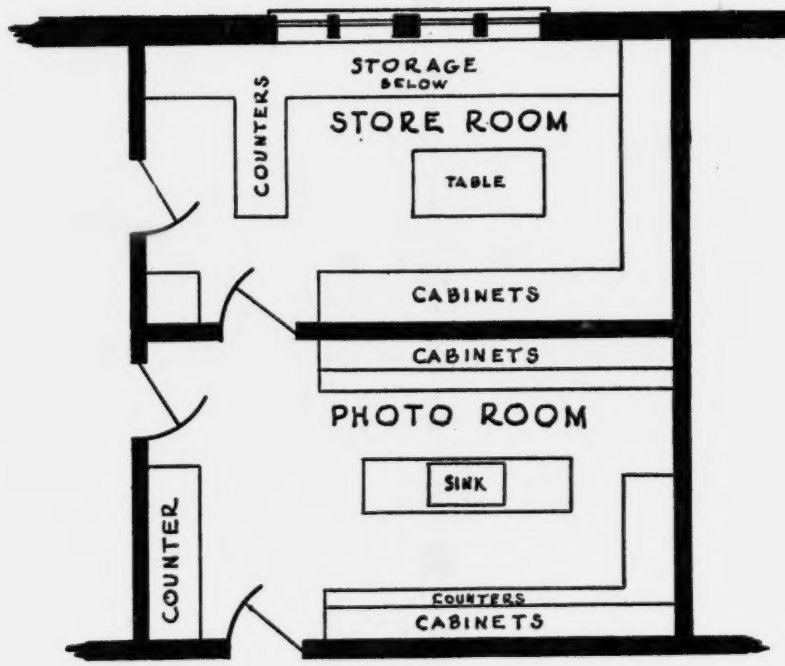
SECONDARY



SQUARE ART ROOM

SECONDARY





ANNEX FACILITIES
FOR
ART UNITS
SECONDARY